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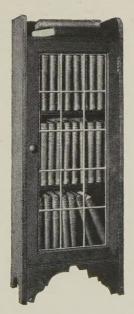
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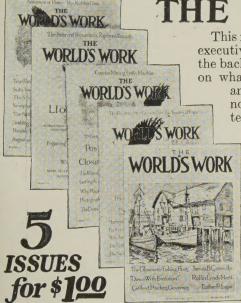
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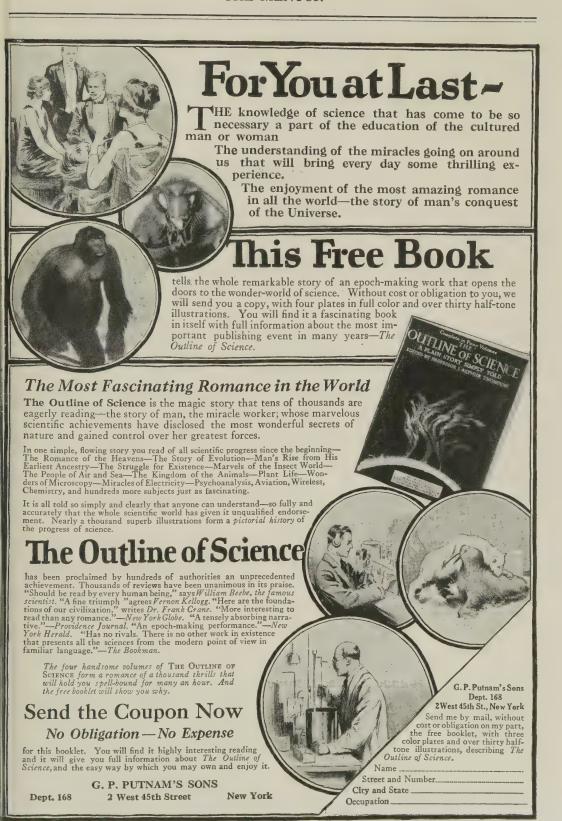
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Again She Orders — "A Chicken Salad, Please"

FOR him she is wearing her new frock. For him she is trying to look her prettiest. If only she can impress him—make him like her—just a little.

Across the table he smiles at her, proud of her prettiness, glad to notice that others admire. And she smiles back, a bit timidly, a bit self-consciously.

What wonderful poise he has! What complete self-possession! If only she could be so thoroughly at ease.

She pats the folds of her new frock nervously, hoping that he will not notice how embarrassed she is, how uncomfortable. He doesn't—until the waiter comes to their table and stands, with pencil poised, to take the order.

"A chicken salad, please." She hears herself give the order as in a daze. She hears him repeat the order to the waiter, in a rather surprised tone. Why had she ordered that again! This was the third time she had ordered chicken salad while dining with him.

He would think she didn't know how to order a dinner. Well, did she? No. She didn't know how to pronounce those French words on the menu. And she didn't know how to use the table appointment as gracefully as she would have liked; found that she couldn't create conversation—and was actually tongue-tied; was conscious of little crudities which she just knew he must be noticing. She wasn't sure of herself, she didn't know. And she discovered, as we all do, that there is only one way to have complete poise and ease of manner, and that is to know definitely what to do and say on every occasion.



Are You Conscious of Your Crudities?

It is not, perhaps, so serious a fault to be unable to order a correct dinner. But it is just such little things as these that betray us—that reveal our crudities to others.

Are you sure of yourself? Do you know precisely what to do and say wherever you happen to be? Or are you always hesitant and ill at ease, never quite sure that you haven't blundered?

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There is an old proverb which says "Good manners make good mixers." We all know how true this is. No one likes to associate with a person who is self-conscious and embarrassed; whose crudities are obvious to all.

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If a Dinner Follows the Wedding—

Would you know exactly how to proceed to the dining room, when to seat yourself, how to create conversation, how to conduct yourself with ease and dignity?

Would you use a fork for your fruit salad, or a spoon? Would you cut your roll with a knife, or break it with your fingers? Would you take olives with a fork? How would you take celery—asparagus—radishes? Unless you are absolutely sure of yourself, you will be embarrassed. And embarrassment cannot be concealed.

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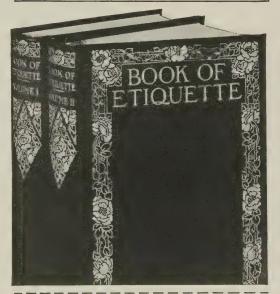
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SIX IMMORTALS

AND HOW THEY GREW INTO BOOKS

BY ARTHUR BARTLETT MAURICE



THESE immortals are the household gods of civilized humanity. We have known and loved them from childhood up, and we have never outgrown them. They stand for all the heroic and romantic qualities of human nature. They have grown into books that are classics as immortal as themselves



Reproduced from "Robin Hood," illustrated by N. C. Wyeth

O David McKay Co., Philadelphia

ROBIN HOOD LEADING
HIS GALLANT BAND OF
OUTLAWS THROUGH &
SHERWOOD FOREST &

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"Merrie Sherwood" in Robin Hood's day was a royal hunting forest, extending twenty-five miles from north to south through the rolling hills of Nottinghamshire. Though now denuded and broken up into small estates, it retains its immemorial association with the bandit hero and his followers. "I think these oaks at dawn and even, or in the balmy breathings of the night," wrote Tennyson, "will whisper evermore of Robin Hood." "Robert's men," as the foresters were called in documents of the olden times, dressed in green and gold to render themselves less distinct in a countryside where broom and gorse so abundantly flourished

The MENTOR

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IX IMMORTALS
AND HOW *
THEY GREW *
INTO BOOKS *

BY ARTHUR BARTLETT MAURICE FORMER EDITOR OF "THE BOOKMAN"

ROBIN HOOD KING ARTHUR LEMUEL GULLIVER ROBINSON CRUSOE GREATHEART CINDERELLA

THESE heroes are no mere story-book characters—they stand with the real heroes of history. They have grown not only into books, into plays, into operas, and into



ARTHUR, "THE KNIGHTLY KING,"
IN THE PANOPLY OF WAR
A heroic bronze figure by Peter Vischer in
the Franciscan church, Innsbruck, Austria

moving pictures, but they have grown into the hearts of youth and age, and have become a real part of the life of the people. Robin Hood is as much a real character to the youth of America as Daniel Boone or John Paul Jones; as much to the youth of England as Admiral Nelson; as much to the youth of France as the fearless Bayard.

They appear again and again in all forms of literature; in music; in drama; and in the fine arts. Versions of their stories are to be found in the lightest bits of popular entertainment. The working girl elevated by chance to affluence is only Cinderella in a new dress. The twentieth-century castaway on a desert island of the South Pacific is only a modern Robinson Crusoe. The brave, daredevil young hero of humble origin who dashes into romantic adventure, and gets himself in trouble while serving his friends, plays up the spirit of Robin Hood.

And what of the women immortals of romance? Each of them, too, represents some heroic ideal or some day-dream common to all people. One type that stands clear above others is expressed in the name of Cinderella. A beautiful name as we know it in our language, perhaps it is even more beautiful in its French form, Cendrillon, for it was from the French of



Charles Perrault, a famous Academician (1628-1703), that the sweet, pathetic, happy little story was incorporated into English literature. Perrault did not invent the story. He drew it from sources that may be traced back as far as ancient Egypt. There is a familiar saying that there are only seven original plots, and that all the stories that have ever been told are merely variations and elaborations of these plots. Among the first of the seven is the plot of Cinderella and the Silver Slipper. So long as the human heart throbs to romance and men and women build day-dreams

and hope that these come true, Cinderella will be a real and vital figure. The story of Cinderella has been called "the story of all stories." She was an altogether new figure in romance—this little kitchen maid whose ragged dress was transformed at a touch into cloth of gold and silver. Perrault first told the histories of "Little Red Riding Hood," "Puss in Boots,"

CINDERELLA AND * THE SILVER SLIPPER

"Hop o' My Thumb," and "Sleeping Beauty" to his son. It is related that the lad wrote the stories down from memory, and the father in

some cases adopted the boy's version in preference to his own. Having in his youth rebelled against the formal education of his day, Perrault produced, when he was little short of seventy, the famous children's book by which he is still remembered. Knowing the child's soul, he knew the human soul.

The Cinderella tale has 345 variations. There are many incidents common to them all—such as the hearth abode, the helpful animals (mice, etc.), the heroine disguise, the lovesick prince. But the one incident that determines the Cinderella tale proper is the recognition of the heroine by her slipper. In the Greek tale, "Rhodope," the slipper is carried off by an eagle and dropped into the lap of the king of Egypt, who seeks and marries the owner. In the Hindu tale, "Sodewa Bai," the rajah's daughter loses her slipper in the forest, where it is found by the prince. The Zuñi Indian version is called "Poor Turkey Girl." The English "Catskin" is considered the oldest of the pure Cinderella types, appearing first in 1550, in Gian Francesco Straparela's "Happy Nights." The name "Cinderella" appeared first in

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Giovanni Basile's "Pentamerone," in 1637. The two most common forms of Cinderella are Perrault's and Grimm's. but they are radically different. In Grimm's, the slipper is gold instead of glass. She gets her wish in the German version by planting a hazel branch as a wish-tree on her mother's grave, and watering it with her tears. As a stepchild and the youngest member of the family, Cinderella's share was the hearthplace. This ancient law of inheritance appears in the lore of many lands in Europeand Asia.

An old and experienced theatrical manager made the ob-



servation not long ago that the Cinderella story, well told with good music, always won, and that there were usually two or three versions of a Cinderella story running every season, either in music or drama. As evidence he pointed to such plays as "Sally," "Irene," and many others—all of them versions of the Cinderella story, and all conspicuous successes in their day. "The Cinderella story always wins," said the manager. The little girl sitting in the ashes dreaming the long dreams of youth and finding the fondest and most extravagant of her dreams realized through a fairy godmother, who transforms her by the magic wand into a fit mate for her fairy prince, makes an appeal that is irresistible. Of all fairy romances, "Cinderella" is the best example of the class called "tales of wish-fulfilment."

And now for Robin Hood, the romantic freebooter of Sherwood Forest. Robin-o'-the-Wood was the symbol of the yearnings of the great common

ROBIN HOOD OF * SHERWOOD FOREST

people of his land and time when they were bowed beneath the oppressor's yoke. He was, first of all, the people's hero. The other heroes

of the same general age as Robin Hood were all either of royal blood or of the noble class: King Arthur and his Knights of the Round Table, Charlemagne, Alfred the Great, Roland, and Richard the Lion-Hearted. Robin Hood was the humble yeoman set up by the simple people as their chosen champion against despotic rule.

The bold and generous outlaw of Sherwood Forest, robbing the rich to relieve the needs of the poor, letting fly his shaft against the king in mail

SIX IMMORTALS

armor, was a popular champion whose counterpart exists in the folk tales of all nations. He is an immortal who has grown not merely into one book, but into many books—an immortal not of one song, but of a thousand songs and ballads.

One of the most interesting and many-sided presentations of Robin Hood is in Walter Scott's "Ivanhoe." In that romance of England when Richard the Lion-Hearted reigned, the romantic outlaw appears under various names and in several rôles. Once, before the beginning of the actual action of the story, as Diccon-Bend-the-Bow, he had been nursed back to health and strength in the house of Isaac of York; in the course of the tale, as Locksley the Archer, he notches his competitor's arrow in the lists of Ashby de la Zouche, and wins the reluctant applause of Prince John. He and his outlaw followers join the Black Knight (Richard the Lion-Hearted) in the venture that ends with the storming and burning of Front de Bœuf's castle of Torquilstone. In the sylvan glades, under his true name of Robin Hood of Sherwood Forest, he bends the knee and swears allegiance to King Richard.

The earliest known mention of Robin Hood was in the second edition of William Langland's poem, "Vision of Piers the Plowman," published about 1377 A.D. He was next mentioned by Wyntown in his "Scottish Chronicle," written about 1420, and next by Bower in 1450 in his additions



THE FAIRY GODMOTHER CHANGES CINDERELLA'S KITCHEN DRESS INTO A BEAUTIFUL BALL GOWN WHILE THE PUMPKIN CARRIAGE WAITS



KIRKLEY ABBEY, YORKSHIRE, WHERE, ACCORDING TO ANCIENT CHRONICLERS, ROBIN HOOD ENDED HIS DAYS

It is recorded that the great hero of the people, when advanced in years, appéaled to the prioress of the abbey for aid when sore stricken, and that she bled him and allowed him to die to avenge his deeds committed in the past "against religious persons." His body was buried on the hill designated "C" on the drawing, under a flat stone with a cross, close to the road. There, said the abbess, he should lie that all who passed might know the dreaded bandit was dead, and thereafter "without feare take their jorneys that way"

to Fordun's "Scotichronicum." But probably, long before Piers the Plowman, the troubadours had sung his exploits.

Was Robin Hood a real man? If you say he was not, a thousand voices, young and old, will rise in protest. To deny him, even to doubt him, is to rob them of their heritage. He was born of the heart-throb, the aspiration, the day-dream of his age. Heavy was Norman yoke on Saxon neck. The songs telling of this mysterious champion of an oppressed people, who in the thick recesses of the Yorkshire Forest could bid defiance to, and wage active warfare against, the arrogant invader in his stone fortress were messages that strengthened hearts.

The writers that have given the greatest amount of attention to the subject of Robin Hood, that have long frequented his reputed haunts in the old forest, are the ones most firm in their belief as to his actual existence. Tradition says he was born toward the end of the twelfth century, and died a very old man.

It would be difficult to find a stronger believer in Robin Hood, or one who writes more appreciatively of him, than Washington Irving. While at Newstead Abbey a century ago, he took great delight in riding and rambling about the neighborhood, studying Sherwood Forest, and visiting the countryside, where there was scarce a hill or dale, a cliff or cavern, a well or fountain, that was not connected with his memory.

"My theory," says Mr. Hunter the historian, "is that Robin Hood is not a mere poetic conception, nor one of those fanciful beings, creatures of the popular mind, springing in the infancy of northern civilization; he is a person who had a veritable existence quite within historic time, a man of like feelings and passions as we are."

SIX IMMORTALS

In "The Ancient History of Sherwood Forest," J. Stacye gives his opinion: "There seems no reasonable ground for doubting that what has been so early and so generally believed must have had some substantial foundation. A clever analytical critic might, perhaps, very easily cut up any theory that has been given on a subject, as he may cut up mine, which is, that Robin Hood was in olden days a mythical title, assumed by or given to any great woodland outlaw of the hour—the name being an elisional pronunciation of Robin o' th' Wood. I believe, however, that there was one man who bore it with more dignity than all the rest, that he was born at Loxley, near Sheffield, on the lands that had belonged to Earl Waltheof, the last great resistant of the Norman régime; that, with inherited antipathy to the Norman kings, he joined the popular side, under Simon de Montfort, as did Little John; and that on being defeated at the battle of Evesham, in August, 1265, the two formed a companionship between themselves, and a leadership of other outcasts and sympathizers, seeking refuge and subsistence in the



ROBIN HOOD MEETS MAID MARIAN AFTER A LONG ABSENCE

A scene from a screen presentation of the famous tale that for seven centuries has inspired books, ballads, pictures, plays, and operas

woods of Northern Notts, and in the dales and cloughs of West Yorkshire and Derbyshire, but making occasionally excursions to other regions; and perhaps sometimes dressing themselves, as we are told they did, in 'green and gold,' to render themselves less distinct in landscapes where broom and gorse so abundantly flourished. For the rest, I believe that such outlaws were regarded by the populace more as honorable, though unfortunate, patriots than as thieves, and under the particular leader in question (Robin Hood) conducted themselves in a manner, to some extent, justifying that character."

As a hero, Robin Hood was all that the common people of his time had, yet they were not long left in undisputed possession of him. Robin Hood was thought to be too good

for them. Historians with leanings toward the nobility began the task of tracing his origin to various noble houses. He was put down as Robert Fitzooth, or Fitz o' Doth, descended on his mother's side from Guy, Earl of Warwick, and later succeeding to the title of Earl of Huntington.The same story made Maid Marian the Lady Matilda Fitzwalter, daughter of a noble Norman house. Only a little less famous than Robin Hood himself were his



THE OUTLAW AND HIS ARCHERS MEET A FOE IN THE DAPPLED GLADES OF THE FOREST

associates. Who does not know the fair Maid Marian, and Little John, and Will Scarlet, and Allan-a-Dale, and Friar Tuck, stout of arm, great of girth, and prodigious of appetite?

As Robin Hood was the symbol of Saxon resistance to the conquering Norman, King Arthur was the symbol of the resistance of the Celt to the conquering Saxon. The mountains of wild Wales were the Sherwood Forest

KING ARTHUR AND THE ROUND TABLE

of the earlier legend, which was common both to Britain and France, which grew into the "Chronicles of Geoffrey of Monmouth," into the "Ro-

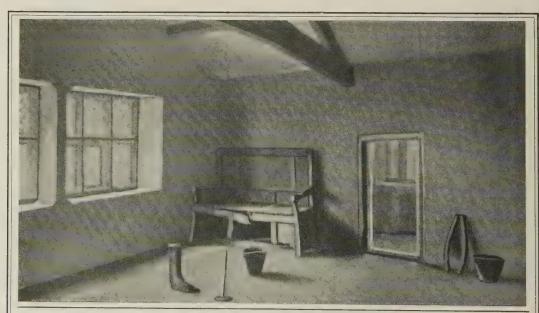
mances of the Round Table," into Sir Thomas Malory's "Noble Histories of King Arthur," and which, fourteen centuries later, was to move Tennyson to compose his "Idylls of a King," and Mark Twain to write "A Yankee at the Court of King Arthur." "The king whose exploits fill all the poetry of the

SIX IMMORTALS

Middle Ages"—that line expresses the value of the Arthurian legend. It was the beginning of a cycle of romances that will endure as long as language exists.

Whether the series of exploits attributed to him be all true or not, one thing is certain: there was a real Arthur, one of the last Celtic chiefs in Great Britain. The presumptive historical facts are that Arthur was a leader of the Celtic tribe of the west of England against the Saxons in the fifth or sixth century, that he was largely responsible for the brave resistance of his people, and that he was slain in battle about the year 540, after which the Celts passed under the Saxon yoke. Beaten in arms, the Celts sought refuge in songs, and with every new chant of the troubadour the figure of Arthur grew larger and the note more heroic. The conquered people found solace in the prophecies of Merlin.

The legend of King Arthur, magnified with every new version, was the expression of a great dream of chivalry. Around the main personage revolved other types—Sir Lancelot of the Lake, Sir Percivale, Sir Gareth of Orkney, Sir Ector, Sir Bedivere, Sir Galahad, Queen Guinevere, and the fair maid of Astolat—and little by little was founded the harmonious reign of King Arthur, his knights, his court, and his Round Table. Nennius, a Breton monk, in the tenth century, gave in his "History of Britain" the earliest authentic account of Arthur. Then, in the twelfth century, Geoffrey of Monmouth set down and embellished the story; after him, Robert Wace, Layamon, and other chroniclers repeated and expanded the legends. It was Robert Wace who introduced the Round Table—an essential feature in all later versions.



ROBIN HOOD DIED IN THIS ROOM IN KIRKLEY ABBEY, YORKSHIRE

According to the story, as he was dying, he shot an arrow through the open casement, requesting that he be buried where it fell

SIX IMMORTALS

A great immortal, Lemuel Gulliver, another born of a dream, but this time a dream of intense bitterness.

It has been said that the most dramatic scene in all literature is where Robinson Crusoe on his desert island comes upon the footprint in the sand. That is of course a matter of opinion. But no one is likely to question the

ROBINSON CRUSOE, MAN AND BOOK &

right of Crusoe himself to be classed among the great immortals. He too is the expression of a dream to which Daniel Defoe happened to be the

first to give permanent expression, but which is a common heritage of all mankind. Countless are the presentations in fiction, on the stage, and on the screen of the Crusoe situation—a man cut off from the rest of human kind and dependent upon his own exertions and ingenuity.

Robinson Crusoe caught the public imagination from the moment of his appearance. The first edition of the first volume of the story came out in April, 1719. In four months it ran through four editions. A year later the second part appeared, and still later a third part, which was called "Serious Reflections," and which is seldom reprinted now, for the reason that in it Crusoe was merely a mouthpiece for Defoe's sentiments about morals and religion. Few cared what Defoe thought. But in Crusoe he had created an immortal character. The very popularity of the story made the author a subject for attack. Defoe was accused of piratical use of the papers of Alexander Selkirk, upon whose real adventures the story of Robinson Crusoe had been founded; and among the wild stories that were set afloat was one to the effect



THE ISLE OF * *
ALEXANDER SELKIRK'S
SOLITARY ADVENTURE

On Juan Fernandez Island, about a day's voyage west of Valparaiso, Chile, Selkirk was voluntarily landed in 1704 from the vessel Cinque Ports. The story of his life there for fifty-two months inspired part of Defoe's immortal classic, "Robinson Crusoe"



that the book had been written by Lord Oxford in the Tower of London.

The story of the real Robinson Crusoe has been told many times and with many variations. Let us refresh our memories by retelling it here according to the most authentic records that we have. The original of Robinson Crusoe is claimed to be Alexander Selkirk (1676-1721), seventh son of John Selcraig of Largo, Fifeshire, Scotland. He was an unruly young man, who, after several escapades, ran off to sea. In 1703 he was sailing master of a Cinque Ports galley in a privateering expedition to the South Seas. In September, 1704, he had a quarrel with his captain, Thomas Stradling, and was put ashore, at his own request,

on the uninhabited island of Juan Fernandez, situated about 360 miles west of Chile, and about 36 square miles in area. He lived there for four years and four months, and was then rescued by Captain Woodes Rogers, Commander of H. M. S. Drake. His story was recorded by Captain Rogers in his 'Crusing Voyage Around the World' (1712). Afterward, Selkirk attained the rank of lieutenant in the navy, and died on board the Weymouth. A tablet to his memory has been erected by British seamen at "Selkirk's Lookout" on the island where he stood when he sighted his rescuer.

Captain Armitage McCann visited the island of Fernandez several years ago, and gathered a number of interesting facts about the Robinson Crusoe story. He climbed to Selkirk's Lookout, which he tells us was 1,800 feet high, and gazed out over the waste of waters as Robinson Crusoe had done day after day. He visited also the cave in which Crusoe was said to have lived, and saw the tablet on the hillside, placed to his memory. "Defoe," said Captain McCann, "most likely constructed Crusoe's 'Man Friday' from accounts of Poor Will, a Mosquito Indian who was a very ingenious man who could make fire by striking the flint of his gun against the barrel, and with it heat iron and make fishhooks, lances, harpoons, and the like."

SIX IMMORTALS

It is related that Daniel Defoe used to meet Alexander Selkirk at the Red Lion Inn, in Bristol, England. Clad in goatskins, the sailor used to recount wondrous tales of his exploits and hardships, and so, it is said, Defoe got some of the material for his story. Defoe placed his hero on an island off the Orinoco, in Venezuela, because he knew that location better, but Juan Fernandez was the scene of Selkirk's experience.

In the seventeenth century there lived, in the county of Bedfordshire, in England, a man of humble circumstances, the son of a tinker, who as life wore on came to feel that he had been a grievous sinner in his hot youth. He had played at worldly games; he had danced on the village green. Re-

GREATHEART AND OTHER * IMMORTALS *

penting himself, he felt that he was called upon to warn others against similar frivolities. His travels were limited by the boundaries of his little county. But from one end of it to the other he tramped as an itinerant preacher.

Some of the doctrines he expounded were in conflict with the ideas of the authorities, and from time to time John Bunyan spent long terms of imprisonment in the county jail. There he dreamed, by day and by night, and out of his dreams there grew a book—one of the most famous of

all the books in the world. "The Pilgrim's Progress" is the great allegorical religious tract that John Bunyan designed it to be; but it is something else besides. a stirring material romance in which sword rings on shield, and in the figure of Greatheart, in the second part of the story, we have one of the great immortals. Bunyan in his restless youth had been a soldier of Oliver Cromwell; his deep reading in the Old Testament had filled him with visions of contending armies, and when he came to write it was naturally in the spirit of the clash of battle. Dreaming behind the bars of his prison, his imagination magnified and colored the familiar scenes of his own limited life. The Chiltern Hills of fact became the De-



MR. GREATHEART

The picture shows him armed with the sword that slew the Giant Despair in the second part of "The Pilgrim's Progress"



IN MEMORY OF CHARLES PERRAULT

This charming piece of sculpture was placed in the Tuileries Gardens, favorite park of Paris children. Perrault translated and arranged eighteen fairy stories under the title, Les Contes de Ma Mere l'Oye ("Tales of My Mother the Goose"). Included in the series were Cinderella, Puss in Boots, Blue Beard, and Red Riding Hood

lectable Mountains of the story; the Elstow village green, where Bunyan had joyously danced, became Vanity Fair; a narrow Bedfordshire way between a gorge and a quagmire became the awful Valley of the Shadow of Death that has thrilled so many lands and so many generations.

John Bunyan, having carried Christian through a thousand perils and pitfalls from the City of Destruction to the Celestial Gates, felt that his work was only half done. Also to be saved were the wife and children that Christian had left behind. Yet it would have been heartless to have allowed them to undertake the journey alone. So Greatheart was created a heroic figure, to beat off the lions, to guard his wards through the terrors of the Valley of the Shadow of Death, and finally, at Doubt-

ing Castle, to hew from his shoulders the head of the sinister Giant Despair.



Here are six immortals. There are many others worthy of sharing their company; others born, like the mighty six, of the dreams common to us all. To join Robin Hood, and King Arthur, and Lemuel Gulliver, and Robinson Crusoe, and Greatheart, and Cinderella, come, let us say, Aladdin rubbing his magic lamp, and summoning slaves, and treasures of gold and precious stones; Sinbad the Sailor with his astounding tales of the giant bird, the Roc; the Old Man of the Sea; Leatherstocking with his long rifle; the Three Musketeers curling their mustaches; Don Quixote, the best of all crazy gentlemen; Long John Silver of the Stevenson tale chanting his "Yo-ho-ho, and a bottle of rum"; and Rip Van Winkle coming down from the mountains after his twenty years' sleep. They are all of the stuff of which great dreams are made—which means the best and bravest of all stuff of which human life is made.

A CHILD'S DAY

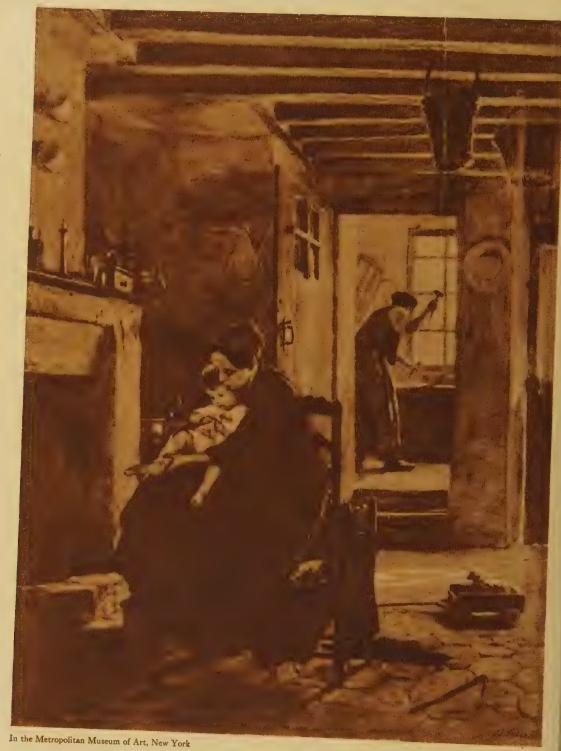
ITS MOODS, ACTIVITIES, AND VARIED OCCUPATIONS PICTURED BY MODERN ARTISTS



In the Metropolitan Museum of Art, New York

"DAY DREAMS," By Thomas Couture, 1815-1879

How the heart of childhood dances on a sunny day!
Work and play and strange romances—what a wide, wide world have they!



"GETTING DRESSED," By Edouard Frère, 1819-1886

The gentle art of Edouard Frère finds characteristic expression in this charming picture of a French baby at its morning toilet



In the Metropolitan Museum of Art, New York

"FEEDING THE BIRD," By Theophile E. Duverger, 1821-1901

A happy interval in the day's routine. A little girl kneels on a red tile floor feeding her feathered pet. This picture, acquired by the Metropolitan Museum a generation ago, is beloved of all young visitors to the galleries



"BREAKFAST," By Philip Laszlo, 1869-

The handsome lad in the sunny breakfast-room is the artist's elder son. Born in Hungary, Laszlo has done most of his painting in England. Scores of his portraits hang on the walls of stately British homes



"THE SUPPER HOUR," By Jules Muenier

Jules Muenier has a delightfully natural way of putting on canvas episodes in a child's day. The young girl at the table is a favorite model. You will see her farther on in "The Piano Lesson"



"THE LANDLUBBER'S SEA BATH," By Virginie Demont-Breton



"THE BEACH NEST," By Virginie Demont-Breton

Water and water sprites are specialties of this French artist. Madame Demont-Breton knows how to paint the sea as Jules
Breton painted fields and harvest workers. She knows boys, too, and what goes on in their heads



"SATURDAY NIGHT," By Viggo Johannsen

A Danish artist describes with telling brush the zero hour of depression in a boy's day



Detroit Publishing Co.

In the Boston Museum of Fine Arts

"THE TORN HAT," By Thomas Sully, 1783-1872

"Outward sunshine, inward joy" lights the face of Sully's red-cheeked lad. The fields and their inmates are his world. He is the "Barefoot Boy" of American art



"A DUTCH BOY," By Aelbert Cuyp, 1605-1691

All dressed up and going somewhere, probably with a robust mother in balloon petticoats. Aelbert Cuyp is not a "modern," he was born three centuries ago; but The Mentor makes no apology for including in this series the Dutch painter's study of this Eternal Boy. Merriment in his eyes, mischief on his lips, he can be counted on to cheer up any corner he is permitted to occupy



In he Metropolitan Museum of Art, New York "GRANDMOTHER'S TREASURE," By Josef Israëls, 1824-1911

Israels was the best loved of modern Dutch masters. "The Millet of Holland," he was called, but his humble folk are more tender and content than the French master's labor-

26



In the Metropolitan Museum of Art, New York

"PRESSED INTO SERVICE," By Erskine Nicol, 1825-1904

A little housewife, sent to the baker's for the family loaf, is obviously conscious of the responsibility of her task



"THE BUSY HOUR," By Claus Meyer



O Detroit Publishing Co.

In the Corcoran Gallery of Art, Washington, D. C.

"PREPARING FOR CHURCH," By Edouard Frère

The week has swung around to Sunday, and the mother of Marie and Paul has got them ready for church. Dressed in her very best hat and coat, Marie looks well satisfied to parade her pretty costume, but, clothes having no interest for her brother, he is frankly bored and glum



"THE RUDDY JOYS OF WINTER TIME," By Eugen Kaempffer



@ George Ford Morris

"THROUGH THE FIELDS," A portrait group by George Ford Morris



"THE PIANO LESSON," By Jules Muenier

A scale forgotten, notes carelessly played! The old master tempers his reproof, realizing that the future holds many more troublous lessons than this one for his small pupil



Courtesy Kraushaar Galleries, New York

"THE SPIELERS," By George B. Luks, 1867-

George Luks, Pennsylvania-born, was the first artist to paint New York's East Side. His ragged youngsters, fun-loving and fun-provoking, are gay figures in life's perpetual merry-go-round



PIP'S COOLING MARSHES & "Great Expectations" has been called a model combination of mystery story and refined melodrama. It differs from most books that Dickens wrote. Cooling lies about six miles from Rochester and near Dickens' home at Gadshill Place. The marshes mark the place whe e the River Thames broadens out before it mingles with the North Sea. The whole of "Great Expectations" may be said to turn upon the incidents in the opening chapter, where the scene is laid in the Cooling marshes. Here Pip met the convict Magwitch, who had escaped from the terrible prison hulk near by



TROLLING WITH * CHARLES DICKENS BY ALBERT A. HOPKINS

Editor of "The American Dickensian" and Co-Editor of "The Dickens Atlas"

If you go to the shelves of any public library and run along the fiction stacks under "D" you will come to a row of books that are thumbed and unkempt—the novels of Charles Dickens. To have a book worn out in a library is one of the surest proofs of fame. The presses do not groan with the reprinting of very many authors who have been dead over fifty years, but new editions of Dickens are constantly appearing. The output of Dickens reprints, and of books and articles about the great humanist and his work, continues in an unbroken stream, year in and year out, and there is no diminution in the flow.

What modern novel can be compared with "Our Mutual Friend" or "Great Expectations" for the number of their editions? That rare fragment, that word-mosaic that promised to be the great masterpiece of all—"The Mystery of Edwin Drood"—has given rise to an immense literature of its own, and it is said that more books have been

written on it than on any other book except the Bible, even Dante having been out-distanced. The old Dickens classics like "Pickwick," "David Copperfield," and "A Tale of Two Cities" need no advertisement; they will live as long as the English language is read. There are also a number of books relating to the characters, the localities, and the houses of Dickens. There has also been published a Dickens atlas which shows cartographically where individuals who never existed except in the author's brain lived, wandered, and died.

Dickens topography is divided into London proper and the provinces, as they are called in England-meaning everything not included in London and surrounding territory. London is the great locale of Dickens, and from childhood he knew it intimately. As a poverty-stricken boy he used to take long walks between the blacking warehouse where he worked and his lodgings. Like Sam Weller, his knowledge of London was "extensive and peculiar." the last half of his life he was troubled with insomnia and often walked a good part of the night, returning at dawn. During those solitary prowlings he and the city came face to face. To hundreds of thousands of readers the name London suggests Dickens' London.



HANGING SWORD & ALLEY &

Readers familiar with "A Tale of Two Cities" need not be told that Jerry Cruncher lived in Hanging Sword Alley, The Dickens pilgrim can easily imagine Jerry crawling back in the early dawn to his 'aggerawator' wife, who was in full posses-sion of the facts of his nefarious calling-special messenger for the arch-respectable Tellson's Bank in the daytime and, at night procurer of dead bodies for dissection

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JOHN * * * JASPER'S GATE- * HOUSE, * ROCH-ESTER * *

Rochester appears in "Pick-wick," and most of the scenes in the story of "Edwin Drood" pass in Rochester, thinly veiled as "Cloisterham." John Jasper, the arch villain, lived in the gabled gate-house. Its present inhabitants are constantly beset by curious visitors anxious to see Jasper relics

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G. A. Sala, himself an authority on London, once drew a pen picture of Dickens as he was often seen tramping about London and its environs in the oddest places, night and day, in sun or rain. "A hansom," he wrote, "whirled you by the 'Bell and Horns' at Brompton, and there he was, striding, as with seven-league boots, in the direction of North End, Fulham. The Metropolitan Railway set you forth at Lisson Grove, and you met him steadily plodding toward the Yorkshire Stingo. He was to be met rapidly skirting the grim brick wall of the prison in Coldbath Fields, or trudging along the Seven Sisters Road at Holloway, or bearing, under a steady press of sail, underneath Highgate Archway, or pursuing the even tenor of his way down the Vauxhall Bridge Road."

Throughout all Dickens' stories we find the fruit of these pleasurable exertions. There is hardly any part of London, or what were its suburbs in his time, that is not associated in some way with his novels. Scores of houses, streets, hotels, inns, taverns, pumps, monuments, have become familiar to us through that association alone.

The Dickens London localities are so numerous that no difficulty has been found in identifying over eight hundred of them, and probably five hundred can be seen to-day in London alone. "Barnaby Rudge" heads the list with ninety London localities; then comes "Our Mutual Friend," with fifty; "Pickwick," forty-five; "Little Dorrit," forty-two; "Nicholas Nickleby," thirty-six: "Martin Chuzzlewit," thirty-three; "Bleak House," thirty.

What part of London is referred to most frequently? Recent researches on the Dickens Atlas determined this point with a great deal of accuracy. Fleet Street and its tributaries gave nearly one hundred and twenty references against eighty for the Strand, and the same number for New Oxford Street and the Holborn section.

When we take up the second part of Dickens' topography—the provinces—we find that the localities fall into groups. "Pickwick" is concerned chiefly with three localities—Rochester, the eastern counties, and the west of England (Bath, Bristol, Birmingham). "Oliver Twist" centers around London and the Thames

Valley. "Nicholas Nickleby" exploits Yorkshire and Portsmouth. The Salisbury country is essentially that of "Martin Chuzzlewit." "David Copperfield" covers the Yarmouth section. Canterbury, and Dover. "The Old Curiosity Shop" trail leads up to Tong, through Warwickshire. The journey of Little Nell and her grandfather is a teaser for Dickensian topographers. "Great Expectations" deals Rochester and the marshy regions near "Edwin Drood" is laid the Medway. almost entirely in Rochester, except for the delightful London episodes. The Red Lion Inn at Barnet is believed to be the meeting place of Oliver Twist, the hungry fugitive, and Jack Dawkins, the "Artful Dodger." The route followed by Oliver and Bill Sikes on the way from Spitalfields to "crack a crib" at Chertsey can easily be followed, owing to the accuracy of the author's description.

Dickens loved to linger over decrepit and lowly public houses, such as the rickety Grapes Inn in the Limehouse district of London. Grapes Inn should be awarded the palm of the city inns now standing, and there is more than a probability that it will not stand long.

The chance for excursions in Dickens Land are numerous, and my advice to those who are fortunate enough to find themselves in England would be as follows: If one day can be spared from London, take in Rochester. If a three-day trip can be arranged, go to Salisbury, Bristol, and Bath, and return by way of Birmingham, Shrewsbury, Coventry, and Warwick. The Rochester excursion may be continued

to Canterbury and Dover.

Those who wish to see the literary landmarks of London should not delay. Already the London County Council has decreed the widening of the Strand. The ground landlord is not apt to be sentimental, and expansion and growth is the order of the day. The mortality of fictional locations in the last five years has been alarming. But we can continue to see them through the accurate lens of Dickens' descriptions. Dickens, who in truth had a camera eye, left a rich heritage of unforgettable places and pictures. He covered the map of England with literary shrines as real as anything that ever had foundation in fact.

THE "BLUE DRAGON"
OF * *
"MARTIN CHUZZLE-WIT" * *

The George Inn in Amesbury, England, is the "Blue Dragon" of "Martin Chuzzlewit." This, one of the choicest of Dickens' inns, is almost as famous as the Bull Inn of "Pickwick." Mr. Pecksniff used to visit Mrs. Lupin at the "Blue Dragon." The inn still exists and offers comfortable accommodations to the wayfarer in Dickens Land



DICKENS'
FIRST &
LONDON

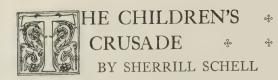
HOUSE

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Dickens acquired the house at DoughtyStreet, London, at the beginning of his fame. Here he brought his bride in 1837. In this house "Pickwick" wasfinishedand "Oliver Twist" and "Nicholas Nickleby" were written. His daughters, Kate and Mary, were born here. The house has been acquired by the Dickens Fellowship as a museum, libary, and headquarters for the Dickens lovers of the world



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The Children's Crusade, that remarkable movement among the children of France and Germany in the dawn of the thirteenth century, has been a constant theme of poet and painter. No account of it was written by a participant. Stories have come down from chroniclers who knew something of the beginnings of the enterprise, who saw the children on the march, but who depended upon hearsay and their own imagination for the more fabulous and sensational features of their narratives. The testimony of hysterical children who shared in the crusade was taken as incontrovertible evidence, and a vast number of legends resulted. In that troubled and murky era it was well-nigh impossible to get at the truth of anything.



STEPHEN, THE SHEPHERD BOY. RECRUITING FOLLOWERS

It is estimated that he gathered over 30,000 recruits, who followed him to Marseilles expecting to cross dry-shod through the seas. Many of these children were kidnaped by slave dealers and sold into Egypt It is easy, however, to understand how the movement started. Everywhere, in the churches, on the streets of the town, and and on country roads, the clerics were making impassioned appeals to the people to support the crusades. Crusaders passed along to the sound of hymns and the swinging of censers. Tales of the mighty deeds of these knights were told to little boys and girls as they clustered open-mouthed about their parents' knees. In 1212 a half-demented priest went from town to town preaching a Children's Crusade. "Why have the other crusades failed?" he cried. "Was it not because the men who joined them were not pure in thought and heart? To you children it is given to set free Jerusalem! God calls vou. He will surely work miracles for all along the way. The water of the sea shall be dried up for you to pass over. The Saracen will flee in terror before you, and you, the pure in heart, shall see the City of God. Lo! it has been revealed to me that these things shall be."

The children left their games and listened to this appeal and they trudged after the frenzied priest under a sort of spell. Superstition was in the air and many believed that this was a call from Heaven. A French shepherd boy named Stephen, in the village of Cloyes, near Vendome, France, made a profound impression on young and old by declaring that the Lord had appeared to him in the guise of a humble pilgrim and had given him a message to carry to the king. The ancient chronicles are full of the miracles wrought through him and other "holy boys." Stephen, accompanied by other shepherd lads of his own age, went from town to town saying that Christ had ordered him to lead a company of children to the Holy Land, there to wrest His sepulcher from the unbeliever. His youth. his prepossessing appearance and fiery eloquence, moved all who heard him, and the children hailed him as their leader. Thousands ran after him with the cry: "God

wills it! God-wills-it!"

As they marched they sang the song of the old crusaders, with its repeated refrain: "Lord, restore Christendom; Lord, restore to us the true and holy cross." For two centuries this watchword had sounded over Europe and in Asia, and had spurred on the Christian knights in all their battles with the Saracens. It was estimated that the number that followed Stephen was 30,000. Many of the children were only ten or eleven years of age, while others were only seven or eight. They were accompanied by a few adults, some of them mothers with babes at their breasts. The company took as their text and authorization the passage from the Scriptures: "Out of the mouths of babes and sucklings hast thou ordained strength because of thine enemies, that thou mightest still the enemy and the avenger."

The German children, said to have numbered twenty thousand, were led by a youth named Nicholas. They marched up the Rhine Valley, crossed the Alps, and proceeded to Genoa. The sight of the blue Mediterranean renewed their courage, for they had been promised that it would roll back as did the Red Sea for the Children of Israel, and provide a passage to the Holy Land. They waited weeks for a miracle that never happened. The company of children began to thin out; some wandered down to Rome to see the Pope. A few of the children were adopted by noble Genoese families, other homesick ones returned to their native towns after months of wandering. Many of them died of the hardships of the long journey, the painful marching, the heat of the sun, and the chilling rains.

The story of the French children is even more tragic. They struggled down to Marseilles after many tribulations, some of them stricken with disease, and many dying of exposure. They too had expected the sea to divide and provide them with an easy road to Jerusalem. One day, just when they were beginning to lose hope, they were approached by two merchants, Hugh Ferreus and William Porcus, who offered to take them to Palestine. "We want no money," they said; "we are only too glad to serve in such a holy cause." Suspecting nothing, the company boarded the seven vessels provided for them, but before the towers of Marseilles had faded into the distance the sinister purpose of the merchants had been discovered. The children were to be sold as slaves in the East. A few days after there came a great storm and two of the ships went down with all on board. The other five vessels arrived in Alexandria, and here the children were sold to various potentates and wealthy merchants. sultan of Cairo bought forty of the strongest boys to train for service in his bodyguard. Twelve lads who refused to change their faith were tortured and put to death.



From an engraving by Gustav Doré

THE INSPIRATION OF "THE PIED PIPER" LEGEND

In Germany, 20,000 youths followed a lad named Nicholas up the Rhine Valley toward the Mediterranean. It is claimed that the legend of the Pied Piper of Hamelin is but an echo of the wanderings of the followers of Nicholas

Others passing through the horrors of the slave market were never heard of again. One man who appeared in Paris eighteen years after stated that the ruler of Alexandria still held seven hundred of the band in bondage—"no longer infants, but men of ripe age."

After Christendom realized that the Children's Crusade was a failure, the whole movement was laid to the work of the devil. One of the most interesting of the many tales invented to account for the origin of the crusade was that of the Old Man of the Mountains, who had put a spell upon the children to obtain a choice band of young warriors. The legend of the Pied Piper of Hamelin is thought to have been derived from the story of the crusade. The original of the tale is dated 1284, and it is significant that, after relating the disappearance of the children in the mountain, the fable of the rat catcher and his magic charm makes them reappear on the Road of Charles the Great, the traditional route of the crusaders on the way to the Holy Land.





HE CREATOR OF THE KATE GREENAWAY* CHILD * * *

BY E. M. DOLE

Ruskin lectured on her "minuteness and delicacy of touch" before his classes at Oxford University. "You do more beautiful things, in their way, than ever were done before," he once wrote.

with whom over

a long period of

years she exchanged letters

of intimate

friendship.

The name Kate Greenaway suggests old-fashioned children playing graceful, happy games; implies the sweet intimacy of flower banks, the gaiety of meadow

revels; calls up a world populated by birds, babies, and butterflies. To most of us the frolicsome folk of her imagination are more familiar than the personality of the artist herself. Her name, so fanciful, so appropriate to the airy quaintness of her style, became a hallmark. She created a new realm of illustration unequaled in charm

and simplicity.

Most of Kate Greenaway's work was done to illustrate Christmas rhymes and books that she wrote herself. She was a modest English spinster, bright-eyed and prim, severely critical of her shortcomings, and always a little surprised that the world should find her exceptional. Her reputation, which became enormous, rested on her ability to interpret youth and infancy in a distinctive, original way that breathed both of the earth and the spirit, the real and the mythical.

Boutet de Monvel, the French illustrator famous for his pictures of childhood, acknowledged his debt to Kate Greenaway. So did Robert Louis Stevenson, who found in her cheerful poems the inspiration for his "Child's Garden of Verse." The frocks and hats she drew created a vogue. A visitor to the home of Jules Breton in Normandy found the sons and daughters of the artist in Kate Greenaway costumes, for they alone, Breton declared, "fitted children and sunshine, and they only were worthy of beautifying God's little masterpieces." As a small child Miss Greenaway had lived in a part of England where boys and girls still wore clothes of the period of 1800. When she grew up and began to paint she recalled these archaic costumes. It was her delight to make with her own hands short-waisted frocks and poke bonnets and long-trousered suits, and put them on dolls and living models to try out modes and effects.

One of the first of the many great ones who recognized her genius was John Ruskin,

At her birth in 1846 she was christened Catherine. Her father, John Greenaway, was a wood engraver who used to work for Punch and the Illustrated London News. She began to draw as a young girl. Her first commercial success was made with a series of designs for Christmas and birthday cards and valentines. Her first book, "Under the Window," published in 1878, made her name a household word. She has been dead for twenty years and more, and still children on both sides of the Atlantic find joy in her wisps of verse and incomparable illustration. Millions of her cards, almanacs, and picture books have reached the public. Factories have copied her designs on dishes, fabrics, and wall paper, and composers have set her stanzas to music. So definitely did she create a type that it is not uncommon to hear it said, "Little John or Mary is a real Kate Greenaway child."



KATE GREENAWAY

A leading feature of her work was her revival of the quaint costume of the early nineteenth century. Her type so captured public fancy that it was said Kate Greenaway dressed the children of two continents



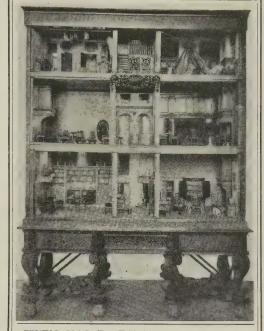
DOLL'S HOUSE BUILT FOR THE CZAR OF RUSSIA

BY VINCENT STARRETT

While Peter the Great was living in Holland as a young man of twenty-four, working at various jobs to acquaint himself with the arts, commerce, and industry of the Dutch, he chanced to see one day a tiny model of a seventeenth-century dwelling, and promptly fell in love with it. "No matter what the cost," he declared, "I must have one like it." But the miniature house and its lovely lavish furnishings were not for sale, and the creator would make none for pay. The artisan's name was Brandt. He was a successful merchant of Utrecht, who, having amassed a fortune, had retired from business and in his leisure made diminutive houses, furniture, toys, and ornaments for his amusement.

His creations became the rage. Many besides the royal youth desired an example of his marvelous handiwork. Once in a while he would give away a house of Lilliputian dimensions to a lucky friend or to a museum. It was a hobby with Brandt to turn out these exquisite toys, and to possess one became a passion, and fashion, with collectors. The Antiquarium Museum at Utrecht, the old Dutch university town, still treasures one of Brandt's sumptuously furnished little dwellings, with thumb-nail paintings on the wall by Dutch celebrities. It was probably this very model that so enchanted Czar Peter and stirred his desire to own one like it.

Brandt graciously offered to make for his admirer a little palace excelling all others in delicacy and ingenuity of workmanship, furnish it appropriately, and equip it with all the necessaries of life in a patrician Dutch household of the times. his own hands he constructed a three-story house about six feet wide. All of the furniture it contained was made by him. He made the molds, which afterward he destroyed, for the articles of plate and for silver and copper utensils. Regardless of expense, he had suitable carpets manufactured, and ordered chests of table and house linen woven in Flanders. The books that filled the miniature library shelves came from Mayence; each volume had golden clasps and was of a size to be enclosed in a walnut. The hanging chandeliers and services of glass were of Dutch manufacture;



TWENTY-FIVE YEARS WERE SPENT IN BUILDING AND FURNISHING THIS HOUSE

Standing eight feet high and about six feet wide, this doll's house built for Peter the Greatis perfect even to the minutest detail. It is now in the Royal Museum, Amsterdam

in the picture gallery paintings two inches square adorned the walls.

For twenty-five years Brandt labored to create this royal gift. At last he sent word to the Czar that the task was completed. His townsmen protested against such a masterpiece being lost to the country, but the model had been promised to the monarch, and Brandt had expended effort, time, and a small fortune to redeem that promise.

When Peter received Brandt's message he had just concluded an advantageous peace with Sweden and was turning his attention to conquests in the East. But he had not forgotten the desire he had expressed a quarter of a century before, and he directed that a reply be sent asking what he would have to pay for the possession of the masterpiece. Deeply offended at Peter's gross tactlessness and disposition to bargain, Brandt replied that even a czar had not money enough to pay for twenty-five years of a man's life. Forthwith he presented the house to the nation. It is now in Amsterdam in the Royal Museum, none of whose major treasures better exemplifies Dutch patience, industry, and love of decoration than the little house that Brandt built for Peter the Great.



Most picturesque among ancient tales is that of the Magi-Eastern Wise Men who journeyed from the Orient to lay beside the cradle of Christ the world's first Christmas gifts.

> We three kings of Orient are, Melchior, Gaspar, and Balthasar.

The original story tells us little about the Wise Men. Even how many there were we

do not know. Augustine and Chrysostom said there were twelve; common Catholic tradition fixed the number at three because of the three gifts. Truth is, we know little about the Magi. They step out of the wings, move gracefully across the stage, and disappear into the darkness of the proscenium.

There are three interpretations of the story. The supernaturalist tells us that it is literal history, and that the star was a supernatural phenomenon. He contends that the Creator kindled a light in the heavens for a

sign, which, having served its purpose, was

extinguished forever.

Reacting from this extreme, rationalists declare the whole story a myth, either supplied intentionally to honor Christ, or transferred to Christ from some older god. Others hint that the story was intended to be symbolic and was not meant to be historic in any sense.

The modern historical view goes to neither extreme. Inclining to the belief that the story is true, it yet sees that it is colored by Oriental imagery. The star is, of course, the main criterion for testing its historicity. Assuming the heavenly apparition to be a natural phenomenon, is there any astronomical evidence for the appearance of any such star?

The birth of Jesus occurred, according to the most likely chronology, in the year numbered by the Romans 749 A.V.C. (anno urbis conditæ, meaning "in the year the city (Rome) was built"). Apparently the Magi told Herod that they had seen the star two years previous, since he ordered slain all children two years old and under. What astronomical phenomena then have been discovered for A.V.C. 747?

The most remarkable conjunction of planets—that of Jupiter and Saturn in the constellation of Pisces, which occurs only once in eight hundred years—did take place no less than three times in A.V.C. 747. This

fact is admitted by astronomers. Such an extraordinary phenomenon would be obvious to all ancient students of the stars. In the following year (A.V. C. 748) another planet, Mars, joined in the conjunc-

Kepler, the great astronomer, noted this extraordinary phenomenon in 1603-04, and found that when the three planets came into conjunction a brilliant and peculiarly colored. misty star was visible between Jupiter and Saturn. Going back twice eight hundred years would place this conjunction at the time of Christ's birth.

So Kepler suggested that this star had probably appeared under the same circumstances at that time and had attracted the attention of the

comet, if viewed from the gate of Jerusalem

that leads toward Bethlehem, would appear

to stand over the town of Bethlehem. It is no

wonder therefore that the Magi exclaimed,

as they looked upon the Bethlehem road and

up toward the heavens, "Lo, the star!"

Magi. Another remarkable coincidence comes from the astronomical tables of the Chinese. The appearance of a misty star is noted, and they calculated its first appearance in February, 750 A.V.C., which is just the time in all probability when the Magi would leave Jerusalem for Bethlehem. Moreover, it has been astronomically ascertained that this



THE WISE MEN AND THE STAR

Who Is the Great Man?

"Listen and I will tell you:

"HE IS GREAT who feeds other minds.

"HE IS GREAT who inspires others to think for themselves.

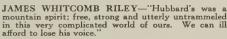
"HE IS GREAT who pulls you out of your mental ruts, lifts you out of the mire of the commonplace, whom you alternately love and hate, but whom you cannot forget.

"HE IS GREAT to whom writers, poets, painters, philosophers, preachers, and scientists go, each to fill his own little tin cup, dipper, calabash, vase, stein, pitcher, amphora, bucket, tub, barrel or cask."

-From Hubbard's Little Journey on Jean Jacques Rousseau.

Was Elbert Hubbard a Great Man?

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LUTHER BURBANK—"Centuries may elapse before such a mind may appear again. His loss is a worldwide calamity."

THOMAS EDISON—"Elbert Hubbard has been of big service to me in telling me the things I knew, but which I did not know I knew until he told me."

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of civilization. Through Hubbard, the ideas, the deeds, the achievements of these immortals have been given to the living present and will be sent echoing down the centuries.

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crofters' Memorial Edition of "Little Journeys to the
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American Legion - Dec. 22
Pan America - Jan. 5
Western World - Jan. 19
Southern Cross - Feb. 2

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Please send the U. S. Government booklet giving travel facts. I am considering a trip to South America \square , to Europe \square , to the Orient from San Francisco \square , to the Orient from Seattle \square .

Have you ever thought what an "Antique" was-Before it was an Antique

AKE some fine old piece AKL some fine old piece of furniture that, after having filled fifty, or a hundred, or two hundred years of practical usefulness, is worth many, many times its original cost. Or take an old vase, or an old pair of andirons, or an old fire screen. In each case the antiquity of the article would not add a penny to its value. antiquity of the article would not add a penny to its value had not the original designer put something of himself into it—something no one else could duplicate, something that is not only individual, but fine in itself.

Thousands, perhaps millions, of chairs were being made at the very time Chippendale was designing his. But chairs by signing his. But chairs by Chippendale are now worth a hundred times what their first buyers paid for them, while the others—the factory-designed, lot-numbered—were long ago consigned to the trash piles.

Chippendale was an artist. The chair factories of his day were -just factories.

And so today the Decorative Arts League is attempting, and already the attempt is successful, to revive the designing of house-hold utilities and decorations by hold utilities and decorations by real artists—artists who work for the love of doing something fine instead of doing something popular—and profitable. We are encouraging the old custom of the artist identifying himself with his creations of household things just as with his paintings or statues. We are encouraging the artists who work with us to sign their products, as they would a picture. would a picture.

And we most emphatically believe that just as when Chip-pendale died and the end came to all new Chippendale produc-tions then all the pieces already designed by him increased ray tions then all the pieces already designed by him increased rapidly and steadily, down to our own day, in market value; or just as when a good painter dies his paintings double and treble in price—so when, in His time, the Master calls away any of the brilliant band of artists who are creating under the patronage of creating, under the patronage of the Decorative Arts League, the signed, easily identified articles we are helping to distribute, those articles will become things hunted for by collectors, with their value increasing accordingly.

The Greek-Pompeian Floor Lamp, like all other articles of the Muller-Popoff Group, is signed the base with the cipher here shown.

Classic Greek-Pompeian Style adapted to a modern floor lamp

A Modern Classic

N this most useful and convenient, yet charmingly graceful floor lamp the always interesting Muller-Popoff group (John Muller, Andrew Popoff and Olga Popoff-Muller) have made a

new mark in art for the home. Even if it were never to be used for lighting purposes this lamp would be worth while in any room purely as a decorative

The qualities needed in a useful and practical lamp have deftly been turned by the artists into parts of the sculptured composition in a way that shows unmistakably

to the discerning critic the hand of a master of design. No mere picture can more than faintly indicate the beauty and charm of

Modeled on the slender, palm-tree motif of the Greek-Pompeian style, its shaft slim, erect and firm, the lamp-arm and shade poised like a cluster of pendent foliage on a tropical tree almost as if bowing an invitation to rest comfortably underneath, this handsome lamp not only makes a spot of beauty in itself, but exerts a harmonizing influence on all the room.

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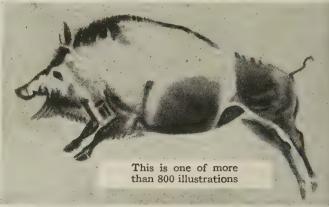
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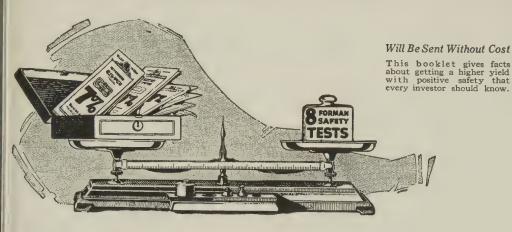
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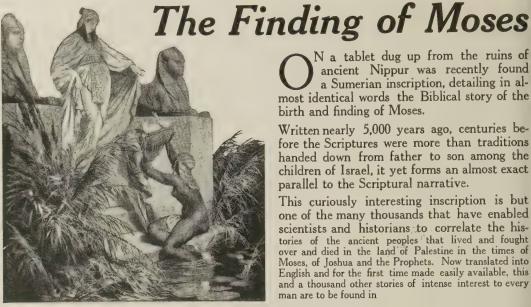
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1. WOULD YOU WRITE-?

Between you and I
I DID it aiready
WHO shall I call?
It's just AS I said
The river has OVERFLOWED its banks
I WOULD like to go
I LAID down to rest
Divide it AMONG the
three
The wind blows COLD
You will FINDONLY one

superCede or recEIve or reprEIve or donkEYS or factorIES or

Between you and ME
I HAVE DONE it already
WHOM shall I call?
It's just LIKE I said
The river has OVERFLOWN
its banks
I SHOULD like to go
I LAY down to reet Ol' Divide it BETWEEN the three The wind blows COLDLY You will ONLY FIND one

2. HOW DO YOU SAY-

2. HOW DO Y.
EV-en-ing
as-cer-TAIN
HOS-pi-ta-ble
AB-do-men
MAY-or-al-ty
A-ME-na-ble
AC-cli-mate
PRO-found
ben-e-f-shEE-ary
CUL-i-na-ry evening ascertain hospitable abdomen mayoralty amenable acclimate profound beneficiary culinary 3. DO YOU SPELL IT-?

EVE-ning
as-CER-tain
hos-PIT-able
ab-DO-men
May-OR-al-ty
a-MEN-able
ac-CLI-mate
pro-FOUND
ben-e-FISH-a-ry
CU-li-na-ry

superSede recIEve reprIEve donKIES factorYS repItition sepErate aCCoMModate traffiCKing ACCeSSible repEtition sepArate aCoModate traffiCing ACSeSible

ANSWERS

Between you and me I have done it already Whom shall I call? It's just as I said The river has over-flowed its banks I should like to go I lay down to rest Divide it among the three

three
The wind blows cold
You will find only one

Z.
EVE-ning
as-cer-TAIN
HOS-pi-ta-ble
ab-DO-men
MAY-or-al-ty
a-ME-na-ble
ac-CLI-mate
pro-FOUND
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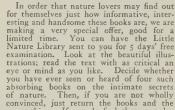
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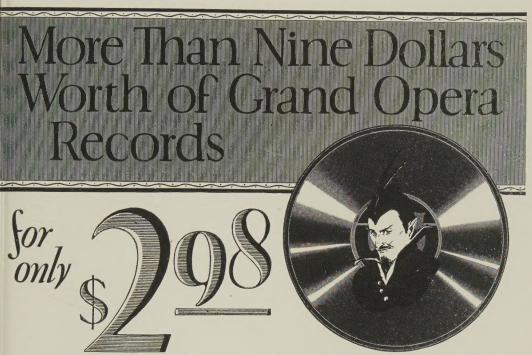
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LETTER OPEN

THE GIFT

THE MAGI



HE annual call is in our ears: "Do your Christmas shopping early!" Another holiday season, with its personal problem; what can we give that will carry the

Christmas message home to those that we care for? Every year the problem grows; at least it seems so, as the years pile up. It

means crowded shops, a jam, a push, a hasty purchase of this and that, with the question afterward whether we ought not to have bought something else. And when all is done there is doubt and worry lest we have picked the wrong thing, or sent a duplicate gift. There are impatient ones that declare the whole affair a burden, and do their holiday shopping early to get rid of it quickly. Well, even they get a little of the blessing that

comes with the kindly call of Christmas, for they have had to think, for a few days at least, about others. If the demand of Christmas shopping accomplishes nothing more than taking one's mind off one's self, and starting a generous throb under the ribs, it is surely a boon, not a burden, to humanity. One word expresses the spirit of Christmas. It's the word that "makes the world go round." It's the word that makes the most strenuous Christmas shopping worth while.

Have you ever read O. Henry's story "The Gift of the Magi"? If you haven't, this is the time to read it, when thoughts of Christmas giving are crowding on us. In a little New York flat dwelt Della and Jim,

with Christmas coming and only \$1.87 in the family till. Della had a wealth of goldenbrown hair that would have made the Queen of Sheba's jewels look cheap. Jim had his grandfather's watch—a precious inheritance -but no chain or fob. Both went out to shop for Christmas, When Della came home her long hair had given way to short curls,

> but in her hand was a fine fob for Jim. And Jim came in with two lovely combs for Della's hair. He had sold his watch to buy them. "Your hair is gone!" he exclaimed. She answered, "Your watch is gone. It's Christmas eve, boy. My hair is gone, but it went for you, and your watch went for me. Maybe the hairs of my head were numbered, but nobody could ever count my love for you."

"The Magi were wise men-wonderfully wise men-who brought gifts to the Babe in the manger," O. Henry observes. "They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication." And Della and Jim, "two foolish children in a flat, unwisely sacrificed for each other their greatest treasures. But, in a last word to the wise of these days, let it be said that of all who give gifts these two were the wisest. Of all who give

and receive gifts, such as they are the wisest. Everywhere they are the wisest. They are the Magi."





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